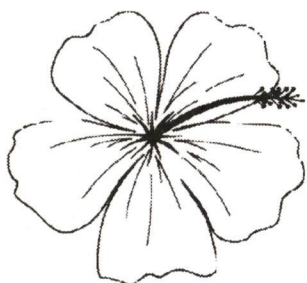


JOURNAL

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FESTIVAL '95

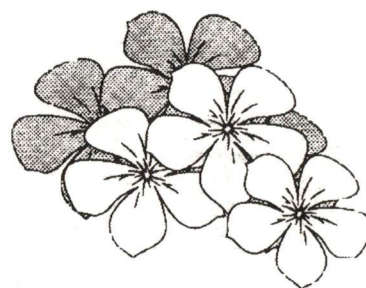
August 9-16, 1995

Ka Mohala Pohuehue

(the unfolding/blossoming Morning Glory)

Come to Hawaii for Festival '95

Come to Hawaii where people unfold and blossom like the Morning Glory on the beach, blessed by the sea spray of God's Aloha.

**Aloha!**

Ka Mohala Pohuehue - Festival '95 - is scheduled for August 9-16 at a spiritual retreat center on the Big Island of Hawaii. The center is called Kalani Honua (Harmony of Heaven and Earth) and is located near Hilo.

The facility is located across a small rural road from dramatic lava cliffs overlooking the ocean. The dawn-facing cliffs offer panoramic views of the Pacific; it's only a short walk to the black sands of nearby Kehena Beach. The twenty landscaped acres include coconut palms, papaya, banana, avocado, macadamia and flowering plants, and are surrounded on three sides by lush tropical forest.

There is an expansive, grassy lawn suitable for outdoor dancing, large gatherings, and ceremonies. There is a jacuzzi, 25-meter pool, dry sauna and massage studios, tennis court and lawn-style volleyball court. The studios have wooden floors and wide, screened windows offering panoramic views.

Kalani Honua offers dormitory style housing and tent camping (with showers and bathrooms) and vegetarian meals. Numerous bed and breakfast and hotel accommodations are also available nearby. Room and board for the 8 days and 7 nights will run approximately \$400 at Kalani Honua - with various options available. A bargain for island hospitality!

Of the Big Island, the Hawaii Visitors Bureau writes that "Out of the fertile soil of the Big Island spring products that enrich the lives of residents and visitors

alike; some are distinctive and closely identified with the Island itself, and all are part of the incredible bounty of this diversified and productive Island."

Our goal is to create a calabash bowl full of the rich diversity of cultures and dance forms found in the islands and

throughout the world, including hula (modern and traditional), Japanese traditional dance, Afro-Haitian, modern, Sacred Circle, sufi...and more! The faculty will include local professionals as well as internationally known Sacred Dance choreographers.

Continued on page 2

Matteo

Matteo (Matteo Marcellus Vittucci) is a unique figure in the world of multiracial dance and ethnomusicology. Years of international concertizing, choreographing, lecturing, researching, and writing on these subjects has won him recognition by the *New York Times* as "the most versatile artist in the field of ethnic dance." He is the founder and artistic director of the Research Center, Foundation for Ethnic Dance, Inc., New York City. He has appeared on National CBS-TV as performer and guest artist, has made six documentary educational films, and has been featured as a castanet soloist with major symphony orchestras. His choreography includes works for the concert stage, opera, and Broadway. Matteo is president of the American Chapter of The Spanish Dance Society and is listed in *International Who's Who in Music and Musicians*.

Matteo was honored at Festival '94. Mary Jane Wolbers introduced him with: "Having one foot in the pulpit and the other on the concert stage, he brought the church into dance." Then in a lecture Matteo inspired the group with many



Kathleen Henry honors Matteo at Festival '94, Regis College.

gems of his wisdom: "All dance is sacred.... Show me your dance and I'll tell you what kind of a government you have.... Dancers have a divine assignment.... Each of you is needed and each of you has worth or God would never have honored you with birth."



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Ann Blessin, 762 Olive Street, Denver, CO 80220. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

President's Message

I am sitting here at my desk at Montclair Methodist Church writing this message as I ponder and reflect on my past year as President of this wonderful organization. It has taken me a year to realize what I am doing but things are falling into place now. I am even learning "Robert's Rules of Order," thanks to my dear friend and wise counselor Mary Jane Wolbers. It is an honor and a pleasure to serve as your President and I look forward to the next year now that I know what I am doing. Aren't you glad that I do?

Many thanks to the Festival committee for a wonderful Festival in Boston. It was a privilege to be a part of it and thanks again to the fine leadership of Ted Webster and Kathleen Henry for making it successful. In Alexandria at Festival, Kathleen and I shared a unique experience, and it was delightful to me that Kathleen has recovered her voice and can sing again this year. God works in strange and mysterious ways.

Our board meetings in Boston were productive and should bear good fruit in the coming year. We discussed Hawaii in '95 and we are working on building up the Endowment Fund so that scholarships can be offered next year. I would also encourage each region and chapter to consider offering scholarships so that members can attend. Our Rocky Mountain Chapter has offered scholarships for many years.

Fall, like festival, is a time of change and renewing. It is important for us as a group to get to know one another as we dance our dances together. Life and the dance change as the seasons constantly change. I have gotten to know many of you better each time I

attend Festival, and I am grateful for the networking, the growing and learning, the spirituality and faith that we share. Each Festival has a special gift to offer and takes on a life of its own. The nurturing helps to spark new ideas and creativity in our dancing and this is reflected when we return to our homes and churches.

Imagine in just six years we will be in the year 2000. What is your vision for the Sacred Dance Guild? Do you see expansion into third world countries, Eastern Europe, Russia? It is exciting to think about. How about a Festival "Vision 2000" theme???

Dance is such a universal language and speaks to all. I pray that each one of you will continue dancing and that your people and congregations will be blessed through this artistic avenue of faith. May God guide us and lead us into a new vision of a better world, and let us be instruments of hope for the human spirit.

Shalom,
Ann Marie Blessin

PLEASE NOTE: I have appointed Celeste Rossmiller as new Recording Secretary, Joann Flanigan as the new Vice-President and Denise Dovell to fill Joann Flanigan's unexpired term as Director-at-Large. I deeply regret the resignations of Paul Fiorino, Vice-President and Jeannie Conway, Recording Secretary. I would like to thank them for all of the work they have done in the past for the guild and they will be greatly missed.

Aloha!

continued from page 1

Plenty of time will also be scheduled for sight seeing tours: we will go view the active volcano where the lava is pouring into the sea creating new land, relax on a black sand beach or around the pool, participate in lei making classes, hikes through tropical forests and enjoy a big luau!

The Carlson Travel Network/Executive Travel Advisors, LLC is working with us to grant you the least expensive travel possible. You may contact them at 1-800-472-3204 for more information (let them know you are with the Sacred Dance Guild!). They will help us with group discounts and charter rates. Package deals which include air, hotel and car are also available. Remember — you

have a year to raise the money, and many gifts from God to help fund-raise. Be creative. Have fun!

Come early! Stay longer! Kalani Honua will also be hosting a men's dance retreat the week before Festival '95 and an Afro-Haitian and Hula workshop the week following our event. More information will be provided as it becomes available. You will find spiritual renewal and rebirth as we dance together. Come to Festival '95. Come to Hawaii! For more information write me at 1629 Wilder Ave. #604, Honolulu, Hawaii 96822. Workshop proposals are welcome! Aloha, Lisa Tuttle, Festival '95 Coordinator.

Editorial

Another summer has almost melted away and another Festival and many workshops and classes have become a memorable memory for sacred dancers. It was a great but short-lived summer.

Your Editor has been busy editing (how many times I cannot count) to get "And We Have Danced, Volume II" out. Those of you who have already ordered should now be scanning it and I hope reliving some of the sacred time you have been involved in personally. If you have not ordered, do send a check made out to Toni' Intravaia for \$15.00 plus \$3.00 for postage/handling and mail it to 201 Hewitt, Carbondale, Illinois 62901.

As Sacred Dancers and members of the Guild, I want to send sympathy and love and danced prayers to Matteo at the loss of his beloved Carola Goya who died May 15, 1994, and to Margaret Taylor Doane on the loss of her beloved husband who died on April 7, 1994. Margaret has moved to Maplewood Gardens #332, 1100 North Superior, Spokane, Washington 99202.

On behalf of the Sacred Dance Guild, I would like to recognize those outgoing Regional Directors: Karen Josephson, Peggy Dunn, Stephanie LeBlanc Gesell, Ruby Wiles, Carla Gilbert, Suzanne Bushey, Joan Sparrow, Elizabeth Rick, Deborah Breen Smith, Lori Mangano Nathan, Cheryl Strickland-Allen, Vira Klawe, Barrie Gibby, and Betsey Beckman.

Congratulations to the incoming and continuing Regional Directors: Ann Penick, Kathy Ayala, Martha Fairbank, Jerry Lynn Ommen, Maddeline Manus, Heitzso, Lisa Kimsey Tuttle, Vickie Blake, Mary Ellen Lewis, Sally Rothenberger, Rosalie Branigan, Rev. Pat McHugh, Diane Gulian, Alisa Malley Bourne, Karen Cheney Shores, Nancy Phillips, Marie Loeffler, Colley Ballou, Pam Shaw, JoAnn Robertson, Barbara Paul, Phyllis Stonebrook, Anna Douthwright, Celeste Schroeder, and Sally Tripp.

Our Winter issue will highlight ideas from our SDG members with all suggestions for services, workshops and dances. Perhaps a good title is "Highlighting Sacred Dance Guild Members' Ideas" for our Winter issue.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note Deadlines of August 15, November 15, and March 15.

Where is Cynthia Ann Priem, SDG Life Member?

PLEASE RENEW your membership.

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Journal Contributors: Toni' Intravaia, Editor, Joann Flanigan, Editorial Staff; Bella Lewitzky, Elaine Patterson, Ilene Smith, Geraldine Silk, Russell P. Holmes

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REACHING SACRED TIME THROUGH DANCE

From Bella Lewitzky: dancer, choreographer

(Editor's Note: The following is from *Guideposts*, July, 1993)

The wonderful essence of having lived this long is that you can look forward with the past as a reference. That is an attribute you can only purchase by living. You need experiences. A young person says, "It's a disaster, nothing good is going to come of this," but I say, "I've been there before, honey; you will survive, relax."

About 10 years ago I was part of a cultural committee that went to China. On this committee I was seated first, was given all kinds of special courtesies, and was listened to a little bit more than other people. I kept asking: Why? And suddenly: Oh, but of course, they feel the elders need to be honored. And I was decidedly the oldest on this committee.

It was fun to come from a society like ours, where elders are like tissue paper, thrown away, and go into a society where elders are revered. I'm not sure that's always as it should be, but I do know that there are times when you do need to listen to somebody who's been there before.

Youth does not have the ability to look back, and that, I guess, is why elders are revered in certain societies. They have the ability to say, "I have seen that; it happens this way; you might consider that."

I probably was a very intolerant young person. After all, most teenagers know exactly what is wrong with the world and how to correct it. All teenagers are invincible and all-knowing. It's funny. I've grown more confident in my own values, yet, at the same time, more tolerant of differences. As I have grown older I have said, "Let's look at all of the ways and then make a judgment."

I do so hope the future years will bring something unexpected. I love surprising things; I hope I remain open to such invitations. I feel there is always a tomorrow and always another adventure.

The Church and the Professional Christian Artist

by Elaine Patterson (from *On the Move*, May 1994)

A study of Church history reveals that the influence of the Gospel was strengthened whenever Christians were involved in the arts within society. We need only look at the significant contributions to society by artists such as Bach, Handel, and Rembrandt to understand the importance and need of a Christian witness in the world of the arts. During this time in history a legacy was left by Christian artists to the glory of God.

Today, there is a desperate need for Christian artists to heed their call as servants, ambassadors and prophets in the midst of a highly humanistic and increasingly anti-Christian society. The Christian artist has the potential to nourish the world-view of their time by building a cultural framework that bears Biblical truth. This generation must produce standard-bearers in the arts who know God and desire to make Him known. The sad truth is that most professional Christian artists are pulling away from the church in order to seek their support through other means, often meeting with failure. These arts are in need of nurturing, mentorship, pastor-

ing, provision and encouragement from the Body of Christ. Professional-level Christian artists are faced with the dual tension of gaining recognition and support from both the Christian and secular community. It seems that the Christian community has lacked vision and understanding in nurturing its artists and their endeavors. The arts have tended to be treated as a low interest area for the church and of little necessity to the cause of the Gospel. This misconception has greatly impoverished the potential of our witness within the culture. The Church must come to recognize the power of the arts to influence a nation. In turn, as artists, we must respond with strong contributions that communicate a true Biblical world-view.

Professional artists and arts companies composed of committed Christians are not readily included in the distribution of secular art funding. Performing works that are harmonious with beliefs in God, faith in Christ, and absolutes of Truth limit reception by today's politically correct art critics and patrons. The dilemma contin-

ues as these artists become part of a chasm between the "sacred" and the "secular" worlds.

The sacred world often remains blind to the task of reconciling and bringing redemption to all things. It has failed to be the Salt and Light to the decaying and dark world of the arts. The secular world, on the other side, tends to dismiss Christians and Christ-believing artists as "narrow-minded fundamentalist survivors of antiquity." The reality is that Christians are sanctified to be contributors to the "real world" but liberated from its bondage to sin.

Christian artists need the support of the Church as they work to fulfill their diversity of calling and ministry. Even the secular arts cannot exist without the support of government agencies, corporate grants, patron contributions and community support. God's artists should not suffer from "starving artist's syndrome" due to the Body's dysfunctions and neglect of care. The mission of proclaiming artistic praise to the glory of God is a worthy one and needs no other justification.

Let's Dance

(In response to the ad carried in last year's Journal, we are including the following from Mary Jane Wolbers. Ed.)

Useful bits of wisdom: Keep the dancing body healthy. Dance injuries can be traced to four main things: 1) Stress, particularly from repetition of movements, 2) Poor alignment, 3) Techniques which have a high injury potential and 4) Insufficient warm-up. Jane Fuller, workshop leader at Kirkridge Revisited: Velcro tabs on the shoulders of costumes is a good way to keep scarves and cowls in place. Chains in the hems of skirts make them hang beautifully. Wedding dress patterns are good sources of skirt patterns.

Interesting Quotes from Robert Manord: In developing spirituality there are only learners. Meditation and Praise, Music and Movement combine to produce a flow of oneness with God. Stretch your bodies, stretch your faith.

Movement Idea: Grace with accompanying motions

Bless our hearts to hear	Cascade hands down to heart Hands to ears, open out to second, palms leading
As we break this bread	Fists break a loaf of bread L hand take out piece, R hand take it to mouth
The songs and dances of the Universe	Sway body and flick fingers upward Circle hands from high through second and down.

Ministries After 80; Dance as Therapy

(Ed. Note: SDG member Ilene also teaches a Movement to Music class at Nativity Episcopal Church in Huntsville, Alabama)

The members of Ilene Smith's dance class at The Academy for Arts and Academics vary in age from thirteen to twenty-one, and all are TMR students—Trainable Mentally Retarded. In spite of their limitations, they have been enthusiastic dance and movement students for the four years that Mrs. Smith has been leading the class. A long time believer in the "mind and body connection," Mrs. Smith has taught dance and movement in unlikely places, including mental hospitals and centers for disturbed adolescents.

Thirty-five years ago, while teaching a class at the University of Chicago Hospital, Mrs. Smith was delighted to hear from some nurses that a severely depressed patient had begun to respond to others and even to play the piano after attending dance class. "People seem to respond to movement and music no matter who they are or what their problems might be," Mrs. Smith says.

"I think of dance as a kind of prayer," she says. "Long before there was anything called 'dance therapy,' I believed in the benefits—both physical and spiritual—of moving and responding to music."

Experiential Worship "Outside the Walls"

by Russell P. Holmes
(from Joy, Number 15, May-June, 1994)

(Note from the editor of Joy: A Boston-based, highly regarded Jungian analyst and mystical Catholic in this solicited article reflects on "experiential worship" and sees it as a complement to, rather than substitute for formal Church worship.)

One focus of *Joy*, as I see it, is to help readers find their way toward places and times of successful and meaningful worship of the Divinity. For the most part, significant worshipful events are "intramural"—within the walls of certain church or temple traditions. Bodies of worship consist of trained pastoral presiders, artists, musicians, actors, architects and thousands of participants. Each of the bodies is aligned with a will to truth: a system that encloses and defines the space, time and matter of the sacred rites.

These systems are discriminatory and exclude as much as they include. The inclusions can touch upon any of the accidentals of the worship itself or its participants. The exclusions serve to contain the Mystery "within the walls" of the tradition and the tradition's understanding of It. The ritual is sacralized by the common sense of the Divine Presence or desire thereof, of the believers. It is a collective

attempt to make God present as He/She is understood by the tradition. This is the basic dynamic of all worship from the Free Will Baptist Church in Epsom., New Hampshire to St. Peter's Basilica in Rome.

But what about worship "outside the walls" of traditional worship?

My intention here is to reflect briefly on how the Divine Mystery may be functioning outside the walls, or before and after the fact of formal, communal worship, leading not away from the emphasis on good worship but toward a deeper sense of its roots.

The Divine Mystery is by most theologians defined as transcendent—unknowable as we ordinarily know things. The buddhist dictum best protects this essential quality of the Divinity: "If you meet the Buddha on the road, kill him." We don't know God in His/Her all powerful creative essence. We see vestiges, receive messengers of His/Her work in both the Apollonian Light, Justice and Order aspects of human experience as well as in the Dark, cruel and Chaotic Dionysian aspects.

Possibly the closest experiential feeling for that that we have is in our own instincts. In the Christian tradition—as well as most others—the sacred rituals are based on humankind's instinctive patterns of behavior: Birth (Rites of Initiation), Food-nourishment (Eucharist), Adolescent maturation (Rites of Passage), Loss of innocence-formation of conscience (Rites of Penance), Human intimacy and sex (Rites of Union), Divine Worship itself (Rites of Ministry and Orders), and Sickness/Death (Rites of Healing and Death). These are the most familiar and, at the same time, the most perplexing knowns of human experience. Each carries with it an hermetic quality which drives one toward the Eternal Principle which is the root of and best signal for It's presence in life.

It seems important that this dynamism is not dependent on the communal worship but is there already and may be the greatest contribution of conscious participants. Likewise, the good church or temple service is a bonus for sure, but if it fails as a perfor-


mance, it doesn't necessarily mean that God is not around, just as less than perfect performances in the kitchen, bedroom, or nursery don't suggest the failure or termination of family life.

This notion of the Eternal Mysterious Presence and the attempts to recognize the efficacy of the eternal hand in the game is the basis of Zen and also appears in an old cliché of Roman Catholic sacramental theology. It is the concept of *ex opere operato*. It meant that whether you were conscious of the spiritual impact of a given ritual or not, you received the grace of that ritual, which is to say you were touched internally by the act of God.

It seems apparent to those convinced of God's uninterrupted participation in human events that the whole system of life, even when one is not thinking about it, is a share in the Eternal Mysterious Presence in which we are immersed *ex opere operato*.

It is in this kind of reflection that we are all truly successful human beings and truly successful worshippers.

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Closing ceremony Festival '94

Musing Through Some Sacred Dance Summer Workshops and Festivals

by Toni' Intravaia, SDG Festival '94

Lightly Dance on the Edges of Time" was the theme of the 1994 Sacred Dance Guild Festival held at Regis College in Weston, Massachusetts. For the morning sessions, participants could choose to work with Joan Green and Victoria Solomon, Co-Directors of the "Back Porch Dance Company;" or Paula Josa-Jones, founder, "Dancemakers, Inc.;" or Leah Mann, Director of "Moving in the Spirit"; or Judith Rock, professional dancer and author; or Bob VerEecke, S.J., founder, director, choreographer of "Boston Liturgical Dance Ensemble."

The afternoon mini workshops kept the group busy with additional artists and performers: Barrie Gibby, Sylvia Gold, JoAnn Huff, Ilanga, Mary Johnson, Nancy Mellan, Kathryn Mihelick, Ellen Oak, Elaine Sisler, Andrea Tecza, Mary Jane Wolbers.

The lecture series concerned itself with Judith Rock's "Social Justice and the Arts," with Kathryn Mihelick's "Causes of Renewed Interest in Sacred Dance in U.S. in the Last Fifty Years," and Matteo's, "All Dance is Sacred Dance."

Many enjoyed Contra Dancing which was held on the first evening of the Festival with Tony Saletan as Caller, who taught such dances as "Jefferson Reel" and "Taste to the Wind."

Concerts were inspiring. The Credo Liturgical Dance Company presented "Were You There? a Tenebrae Service. Created by Kathleen M. Henry this piece is unique in that each of the dancers at one

Performance
at Festival '94
Regis College



point or other during the seven readings dances a Christ role and each dances a betrayer role. Ellen Oak's suite of choral music and dance "Dark Angels," wove together prayer in word, song, and dance, exploring the spiritual journey of those who have experienced violence, incest and abuse. On Friday the Sacred Dance Guild Festival Faculty Concert included the Sylvia Gold & Company, Kathryn Mihelick and Andrea Tecza, Leah Mann, the Boston Liturgical Dance Ensemble, Kathleen M. Henry, Leaven & Company, Karen Clemente & Nancy Mellan, Barrie Gibby and Ilanga. The Saturday night concert featured the Back Porch Dance Company.

The closing worship service was held outside the entrance to College Hall on the

campus and included "Ave Maria" (Schubert) in memorial to Carola Goya.

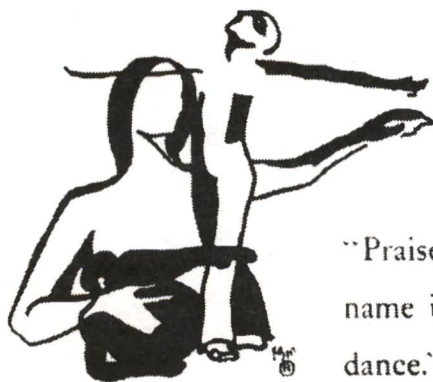
The Festival honored Matteo at the Festival Banquet with a memorable introduction by Mary Jane Wolbers which was certainly due this famous artist. The '94 Festival was organized by Kathleen Henry and Ted Webster and as Ann Blessin, president, said: "I am still bubbling from our Boston Festival..."

Each summer the Pacific School of Religion has a long and exciting list of events to entice and educate the artist in relationship to worship.

Harry Cronin held a four-day workshop on "Creating Religious and Liturgical Drama," in June. In July "Dance as Living Scripture" was led by Carla DeSola. An exciting teacher, author and choreographer, Carla is always a total inspiration to all who come in contact with this gentle woman of faith. And then there is Doug Adams, who brought dance into being at the Pacific School of Religion. He also taught a week long workshop "Bringing Biblical Humor to Life" in July.

Doug then joined Carla and Masankko Banda, Virginia Leleua-Chapman, Phil Porter and Cynthia Winton-Henry with "The Body, Dance, and Spiritual Renewal" in August. The title itself indicates a total relationship of the dancer and worship. Following this course was the fresh and exciting work of Cynthia Winton-Henry and Phil Porter in "Wisdom of the Body."

(Editor's Note: There are workshops during the summer over the country, and no doubt outside the country, but the SDG Journal needs to have input.)



"Praise His
name in the
dance."

Psalm 150

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WRITE:
Mary Jane Wolbers
111 South Green Street
East Stroudsburg, PA 18301

"Praise the Lord with Dance"

review by Geraldine Silk

(Ed. Note: This concert climaxed a day when Eastern College, St. Davids, Pennsylvania, hosted the Spring Sharing Workshop of the Constitution Chapter of the Sacred Dance Guild.)

I attended a concert of Sacred Dance, "Praise the Lord with Dance" which was presented at Eastern College in Saint Davids, Pennsylvania April 9, 1994. It was performed by the Eastern College Sacred Dance Group, with the Sacred Ways Dance Company as guest artists. Knowing very little about sacred dance, I wrongly expected an evening of tepid talent and overhauled themes. I could not have been further from the truth. When I walked into the packed auditorium, taking all but the last three seats with my friends, the audience was wildly expectant. You could sense the frenzy of support and anticipation. The concert consisted of twenty-two individual pieces. I shall review only four of the most pertinent material.

The first dance, "Creation," with music "Appalachian Morning" by Paul Winter played into that fever pitch with a jubilant, energetic opening. The dance used all twenty-eight members of the company. The choreographer, Karen Clemente, did this by cleverly breaking down the group into numbers of five or six, and having each group perform little canonical sections, almost like a Bach partita. The costuming was bright, the lighting high.... The finale of the piece was a total and memorable surprise. Balls of colored yarn were taken out, and as participants assembled into one huge circle, they tossed the yarn across the circle in random patterns. This produced a huge geodesic interwoven "cat's cradle," which the dancers then moved and manipulated as in parachute play. It was a wonder to see the whole thing created on stage so quickly and so colorfully, like a merry widow spider casting a fantastic web of color before our wondering eyes.

At intermission, I noticed that the fanciful creation was hung from the balcony in the lobby for all to examine closely. It was like tracing the patterns of an exciting ritual that had just occurred. The choreographer credited the "web of creation" to Father Ed Coppinger's contribution in a session for the Constitution Chapter of the Sacred Dance Guild Retreat at Kirkridge in June, 1993.

The piece that I found most appealing on a physical, technical, and emotional level was "True Friend," with narrative and choreography by Karen Clemente and Nancy Mellan. Two women danced to letters written by them as part of a correspondence exploring "how a Christian woman and a Jewish woman have come to accept, understand and celebrate their ideas of God." Both women were drawn to the world of sacred dance from different religious disciplines, and yet they shared the worlds of spirituality and dedication in common. There was no musical accompaniment, other than the spoken word which had been recorded in their own voices.... They wore a simple frock style dress with a full and modest skirt. The Jewish woman had her head covered, the Christian woman's head was bare. Both dancers had long flowing hair which moved gracefully to complement their spins and turns. The letter talked about the miracle of their friendship, the beliefs they held in common, and even the mundane aspects of life—such as raising children and the recent snows and cold of the winter. Their voiceovers framed each movement and gave it clarification and meaning....

What made this piece remarkable, was the very fragile line which they walked magnificently, of dancing on the edge of metaphor, and not letting the movement wallow in cliché or stiff symbolism. This is a fantastically challenging task, and uses the nuance of the movement, and not the interpretation in a literal sense.... It made the piece fresh and real, and their friendship very engaging and relevant...

There are two other dances on which I would like to comment because they showed great diversity of talent, as well as clever use of technique. In one dance, "Sacred Path" (music "Sonrise" by Brian Fatool), the soloist simply used a source of light as a focus for movement and motivation. Her entire movement slowly progressed diagonally downstage left toward a single focused light which illuminated her face and her body. The light could have been interpreted as the sun, "The Light," inspiration, or a simple stage light. The dance worked on all three levels of manifestation: the literal (stage light), the virtual (the sun), and the religious ("The Light"). At the beginning, as she rose from the floor, she incorporated movements similar to the yoga salute to the sun. She added twisting and spiraling, high and

low levels of moving, and by the end of the dance, was soaring Icarus style toward the light. The piece ended abruptly the moment that her face was caught in an illuminated profile when she reached her final destination. Once the piece had begun, the relentless diagonal nature of her movement, and the pure simplicity of it made the dance very exciting....

The dance "Breaths" was a stunning combination of music being performed on the stage while dancers performed to its accompaniment (music by Ysaye M. Barnwell, from the poem by Birago Diop, performed by Miriam's Children). This work from the African tradition, demonstrated how universal some of the themes of transcendence are to many peoples' religions. The words of the simple chant were that the voices of our ancestors are within us. As the singers sang, they stamped their feet, and moved counter clockwise around the back of the stage, providing the soundtrack, the scenery, and at the same time, representing the spirits of the ancestors. The dancers were joyful and energetic, moving in very convoluted patterns with enthusiasm and celebration....

Sacred Dance Courses at PSR and GTU

The following semester length sacred dance courses are being taught during the 1994-95 academic year at Pacific School of Religion and Graduate Theological Union in Berkeley, California. During Fall Semester, Carla DeSola teaches three courses: RA 1011 Community Dancers, RA1022 Liturgical Dance, and RA1028 Dance Meditation and Technique. During Spring Semester, Carla DeSola teaches RA1011 Community Dancers and RA1020 Sacred Dance for Healing; and Cynthia Winton-Henry teaches RA2023 Spiritual Teaching of Dance. In addition, in the spring semester Doug Adams teaches RABS1900 Bringing Biblical Humor to Life which includes attention to dance. During January Intersession, Carla DeSola teaches RA1018 Dance and the Art of Peacemaking, January 17-20. Students may major in sacred dance for the M.A. or Ph.D. or emphasize sacred dance in the M.Div.

RECOMMENDED READING

1. *Peacerites* by Carla DeSola, Sharing Company, 6226 Bernhard Ave., Richmond, California 94805, \$11.95 plus \$3.00 postage/handling.
2. Sharing Company is having a free bonus selection on orders postmarked by September 30, 1994. For every \$20 worth of purchases, you receive an additional item from the free bonus selections. This list has been mailed to all SDG members. Do take advantage.
3. Purchase for yourself or others as holiday gifts books and videos (Carla's *The Spirit Moves* at \$9.95 makes a wonderful Christmas gift as does the \$9.95 book *Dancing Christmas Carols* or Margaret Taylor's *Hymns in Action* for \$7.95.) Spread sacred dance by your giving such presents. Order from Sharing Company.
4. Videos: "Dancing Christmas Carols" \$19.95; "Oh Margaret" \$19.95 plus \$3.00 each for postage/handling. Order from Sharing Company.
5. *Congregational Dancing in Christian Worship* by Doug Adams, \$9.95 plus \$3.00 postage/handling. Order from Sharing Company.
6. *Theatrical Dancing in American, Second Edition*, Revised by Winthrop Palmer, \$12.00 plus \$3.00 postage/handling. Order from Sharing Company.
7. *Dancing with Early Christians* by Constance Fisher, \$9.95 plus \$3.00 postage/handling. Order from Sharing Company.
8. *The Church Becoming Christ's Body: the Small Church's Manual of Dance: Dances for Holy Seasons* by Dane Packard, \$7.95 plus \$3.00 postage/handling. Order from Sharing Company.
9. *And We Have Danced, A History of the Sacred Dance Guild from 1958-1978* by Carlynn Reed, \$5.95 plus \$3.00 postage/handling. Order from Sharing Company. (And check the Editorial to order the second Volume by Toni' Intravaia.)
10. *Spiritual Dance and Walk* by Samuel L. Lewis, \$9.95 plus \$2.50 shipping/handling. Order from Peace Works, International Center for the Dances of Universal Peace, P.O. Box 626, Fairfax, CA 9478.
11. *Christy Lane's Complete Book of Line Dancing* by Christy Lane, \$13.95, in Canada \$18.95. Order from Human Kinetics, 1607 North Market Street, P.O. Box 5076, Champaign, IL 61825-5076. This new 160 page book offers the beginner, as well as the seasoned dancer, practical suggestions on basic dance steps, floor etiquette, and reading a foot map. For many SDG teachers Lane also provides teachers with strategies they need to lead a successful class with innovative teaching tips, music lists, equipment, and additional resources on line dancing.
12. "Songs and Dances of Joy and Peace" cassette tape, with Jo Anna Burns-Miller, music, and Val Hammond, dances, \$12.00 plus \$1.50 postage/handling. Order from Rev. Val Hammond, 418 S. W. Hamilton Street, Portland, OR 97201. This tape is recommended for all SDG members. Rev. Hammond led several of the pieces at Festival '94 and it was exciting! This audio cassette is for singing, listening, dancing, and meditation. The material ranges from exuberant joy to deep inner peace. It has complete instructions for six spiritual circle dances. It is easy to lead; it is easy to dance.

CHAPTER NEWS

POTOMAC CHAPTER

The Walker Chapel Dancers, a new sacred dance group, which was organized in June 1993, had their first presentation in November, "Send Us Your Spirit." On Caribbean Sunday they showed a Caribbean dance and during Holy Week they presented "Were You There?" at the Maundy Thursday service.

In Manassas the Bethel Lutheran Evangelical Church the Dikiosis Sacred Dance Group is in the 10th year of existence. During Lent they danced "The Last Supper" on Maundy Thursday, "Take My Mother Home," on Good Friday, and "He's Alive" on Easter.

In Falls Church at Crossman UM Church a new group, New Wineskins, a Circle of Women, includes movement and music in their spiritual activities.

NORTHERN CALIFORNIA CHAPTER

Besides all the sacred dance activity at Pacific School of Religion, there have been many other events. The Fresno Fall Festival was held in October and February saw their Spring Festival, both at the Congregational Church. In March, chapter president Cynthia Winton-Henry and Phil Porter gave a workshop at Mendocino College. Carla DeSola presented "Women Dancing" in workshop at Dance Visions in Palo Alto.

"Collective Vision" dance choir of First Unitarian Church in Oakland held a workshop on March 13, 1994.

Central Valley Dancers Spring Festival held on February 26 was led by Penny Mann.

Dan Johnson, minister of music at Hilmar Covenant Church in Hilmar, led a workshop in West Swanzy, New Hampshire, Pilgrim Pines with "Introduction to Dance and Worship."

SOUTHERN CALIFORNIA CHAPTER

The chapter awarded two scholarships. Their fall concert, "Celebrate Diversity," brought together ethnic dancing, choirs and art. The chapter also successfully sponsored another concert and three workshops. Jeannine Bunyan reports that charismatic praise groups are gaining in popularity in southern California.

A sacred music conference at Graduate Theological Union was offered July 18-22. The Alleluia Dance Theater held its workshop on July 31 through August 5 with "Mimes and Dancers" led by Stella Matsuda.

The Christian Artists of World Vision presented a seminar in Estes Park, Colorado on July 31-August 6, led by Tobin James, and on August 6-13 they had a seminar in Holland.

Jeannine Bunyan, SDG Chapter Representative, was honored with "Outstanding Achievement Award" at the 15th Anniversary Annual Concert in Pasadena. (Congratulations from all the SDG Journal readers!)

CONSTITUTION CHAPTER

The chapter offered two types of workshops this past year. The fall workshop at Cedar Crest College, Allentown with the theme of "Physicalizing Prayer: Praise and Poetry," focused on enhancing local leadership, and was led by Binnie Ritchie Holum. On April 9 at Eastern

College, St. Davids, Pa, a Spring Sharing Workshop combined with the annual chapter meeting. Sharing dances and exchanging ideas on costuming, props, music and videos of sacred dances were the main fare. The chapter found that this combination of events brought increased attendance.

Southern New Jersey is now included in this chapter but members and activity there are unknown. Anyone in that area contact Kay Troxell. Members in North NJ may also request to be on the chapter's mailing list.

ROCKY MOUNTAIN

Christian Artists are celebrating 20 years of incredible Christian Music in the Colorado Rockies with "Stand on the Rock - Celebrate Jesus Christ, Our Lord".

Advertise in the Journal

Ad per ONE (1) issue	
One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
One-half page.....	\$275.00
One-quarter page	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words.....	\$5.00
10-20 words.....	8.00
20-30 words.....	13.00
30-40 words.....	17.00

SACRED DANCE ACTIVITIES

EASTERN CANADA

Regional Director Anna Douthwright authored a booklet, "Sacred Dance through the Easter Season" this past year. In the fall she presented a reprise of a very successful production, "Gwinna Rides Again." The author of the book upon which the musical was based was present to sign books of *Gwinna*. Later in the year Anna presented "The Tenderness of Yahweh, a Journey Through Life's Stages with Word, Music and Dance."

Anna offered two courses, Celebrating Life through Movement and Sacred Dance, during the fall and winter in London, Ontario. Through a grant, her teaching has continued with sacred dance in a local Catholic school. She finds increased interest in sacred dance in Ontario and plans a mini festival next year.

In her personal life Anna celebrated her 25th wedding anniversary with a worship service containing dance. Her daughter was married this spring and in June went to England for the 100th birthday of her grandmother.

CONNECTICUT

Karen Josephson, director of The Foundation for Religion and the Arts, reports: workshops "Theatre of the Soul in March, Rhythms of Life with African style drumming in May, and The Art of Sign Language in August.

GEORGIA

Heitzo, RD, organized a Round Table regional meeting on May 9th of those interested in sacred dance. Twenty-five attended the discussion and performances by SDG members Dana Marschalk and Leah Mann of Moving in the Spirit and Jorgene Crow West of the St. Patrick Dance Ministry including other area dancers.

IOWA

An afternoon workshop and concert by Images/Dance Co. from St. Olaf's College in Minnesota was held at Clear Lake, Iowa. Judith Rock is director of the group and workshop leader. Regional Director Mary Ellen Lewis relocated to Des Moines this spring and reports that finding a supportive dance group and opportunities to dance was a big help in making the move. This is another fine example of the value of SDG networking.

LOUISIANA

RD Rosalie Branigan continues to expose thousands to sacred dance each year. Her group danced at two Vision 2000 gatherings in Lafayette and Shreveport to a total attendance of 3500 people and at an annual Methodist conference, attendance 2000. She can count 17 liturgical dance groups in the state and has had direct experience doing workshops or consulting with ten of them during the past year. She is so pleased to see the growth of sacred dance groups and says that their "heads and hearts are in the right place."

MAINE

Rev. Pat McHugh reports that sacred dance was used in a summer camp in her state.

MASSACHUSETTS

Sybille Volz has been honored by Hancock church in Lexington upon her retirement from her sacred dance ministry which started in 1972 when Jary Yoos, former SDG Treasurer, took Sybille to a sacred dance workshop at Stony Point, NY. Since then, her leadership has inspired many children and adults in New England. She has held a variety of Guild offices, attended countless festivals and organized a variety of workshops. She

founded *Skyloom* sacred dancers along with Joan Sparrow, Jary Yoos and Eva Herndon and has been active in a renaissance music group.

RD Joan Sparrow writes that from her biased view Dance is the best way to peace - inner or Spiritual Peace and Outer - or World Peace. Witness Rigoberta Menchu, indigenous Guatemalan and Noble Prize winner. Courageously returning from exile to advocate human rights, she was accosted by a noisy drunk following a Catholic Mass in Chimaltenango. What did she do? She invited him to dance! And they did - the man regained enough poise to perform with her a Guatemalan folk dance.

This past year the 12th annual "A Dancer's Christmas" was held by the Boston Liturgical Dance Ensemble, Robert VerEecke, director. Credo and Skyloom had full schedules. Rev. David Gregory danced at his church in Sekonk. Susan Wangerman performed with the Community of Jesus in Orleans and Carla DeSola offered peaceworks under the sponsorship of Jubilee Center in Concord.

Bob VerEecke has produced a video "Dance in Christian Worship" to accompany the book of the same name he co-authored with R. Gagne and T. Kane. (Pastoral Press) Kathleen Henry has published "The Book of Our Liturgies for Feminist People." (Alabaster Liturgical Arts, 14 Rockwood St., Jamaica Plain, MA 02130.)

From JOY, the newsletter of Experiential Worship: On May 10 the first Jubilee Annual Meeting—Food for Body, Head and Heart was held. There was a minimum of business and generous portions of sustenance for head and heart in the form of food, socializing, two short presentations and a closing session of meditative circle dance.

Jubilee has a new office: Andover Newton Theological School, Farwell Hall, Room 113, 210 Herrick Rd, Newton Centre, MA 02159-2243.

MINNESOTA

Virginia Huffine: Choirs, musicians, and liturgical dancers performed "Hosanna" for the Faith Evangelical Lutheran church in their Palm Sunday, March 27 in St. Charles. This was the church's first attempt to present sacred dance as part of their service. Virginia, from Rochester, was asked to direct the newly-formed choir of non-dancers in "Lord of the Dance."

Carla DeSola and local dancer/choreographer Patricia Schukert were co-chairs of sacred dance for the Re-Imagining Conference last November. This large gathering (which has since generated much controversy among mainline church members who were not in attendance) was seen as the most significant event of the past year. The Minnesota region hosted a reception for Carla during the gathering. Discouraging news is that the new staff person at the U of Minnesota Newman Center has cut out most movement in liturgies after years of growth under the leadership of Pat Schukert. However, farther north, in Duluth former RD Danielle Henjum-Smith has generated so much interest in sacred dance that she has had to turn down some invitations for programs. She continues to reaffirm the Guild's celebration of faiths and rituals from around the world. *Great idea - have their Regional Director send notices of sacred dance events to churches for inclusion in their Sunday bulletins.*

MONTANA

Karen Shores danced in an Ecumenical Vigil Service in Support of Persons Living with

HIV/AIDS. She danced at the opening lighting of candles to those who had died of AIDS to the hymn "We Remember" and again to "God Beyond All Names." In August 1993 at Trinity Episcopal Church in Jeffers, she participated in a service entitled "The Madison Runs Through It," utilizing the text, "The grace of God is like a river that bears onward the water of life." Three children and one adult danced to a reading from Ezekiel, The Lord's Prayer was accompanied by movement, as was the blessing of the people with consecrated water.

NEVADA

Regional Director Deborah Breen Smith ended a personal sabbatical for dance and did "Eye of the Sparrow" at Trinity Episcopal Church. Her clergy and those at St. Stephen's are supportive of sacred dance. She sees a desire to participate in sacred dance growing among church members in Nevada.

NEW HAMPSHIRE

Regional Director Marie Loeffler, having given up her dance studio and taking on an arts organization position, has missed daily dancing, but has found opportunities for doing sacred dance. Most significantly in this rural area with a high level of distrust for any outsider with "radical ideas" about religion, she danced in a Christmas cantata at an ultra conservative church in Cornish. The piece, less than two minutes in length, prompted much discussion and controversy for two weeks prior to the event and after a series of meetings, the dance was permitted. "Praise God, the dance broke down the barriers and was accepted by a majority of the congregation."

She has done two more presentations at the church and they have opened doors for other creative forms of worship. Marie has introduced sacred dance to two other congregations, led workshops at two women's retreats, and participated in a fund raiser for Day Spring Pregnancy Care Center. She has been asked to teach an ongoing workshop involving Moving Bible Study. There is also an active sacred dance group in the eastern part of the state. Marie requests resources and outlines for workshops and sharing of successes in their classes.

OHIO

On September 17 "Prepare the Way," full-day workshop with Advent theme was presented by Kathryn Mihelick, director, and Andrea Tecza, associate director of Leaven Dance Company, at Kent State University Newman Center, Kent.

OREGON

From M.U.S.I.C., Inc. Center for the Preservation of Endangered Arts in Wilsonville: On April 24 an Overtone Singing Workshop was held; on May 22 the Oregon Pioneer Family Jew's Harp Maker was presented and on June 5 a workshop on Priya Dasi: Meditation, Chants, Hymns and Harmonium was given.

PENNSYLVANIA

Sacred dance is alive and thriving in the region. Many churches sponsor and give financial support to dance and their own sacred dancers. Free lance sacred dance groups also exist. "Stations of the Cross" was danced on Good Friday at Heinz Chapel, University of Pittsburgh and received a good review in the *Pittsburgh Post*. Selah, a church sponsored group, gave a full length concert last fall. Under the direction of RD Pam Shaw, dancers at the Winchester-Thurston Upper School interpreted dances at the annual

Peace Assemblies.

"Let Justice Roll Like a River" was done at a conference of all religious orders of the Catholic Diocese of Pittsburgh in April. This summer Volkwein's Music Store sponsored three days of workshops for educators and church musicians. The sacred dance on the docket will be an introduction to many forms and styles of sacred dance. And the Pittsburgh Dance Council is including "Joyous Spirits," based on Jewish religious themes, in its coming season.

TEXAS

Things are looking up for sacred dance despite a Catholic diocesan ban on sacred dance. An Episcopal Seminary group works at the Church of the Good Shepherd and did "Bow Down Low", a Shaker hymn, in December. RD Barbara Paul has assisted with choreography two times and danced with Nancy Jensen Case. The dancers at Bethany Methodist Church in Austin presented a spring workshop under the leadership of Dea Eggleston and offered "Awakening of Pentecost" on June 11. Incarnate Word College in San Antonio where

Sr. Martha Ann Kirk has long been an advocate of sacred dance, presented "Liturgy, the Work of the People" July 8-10 led by Sr. Martha Ann and other religious performing artists. In San Antonio, ReBarn puts out a newsletter of ongoing spiritual and art activities staffed by the Incarnate Word Sisters. It includes coverage of Body Prayer.

WISCONSIN

"The Alchemy of Happiness" a workshop with Reverend Tasnim Hermila Fernandez was presented in May in Madison.

MEMOS FROM THE MINUTES

Meeting of the Executive Board of the Sacred Dance Guild, Regis College, Weston, Massachusetts, July 5-7, 1994

Members present: Ann Blessin, Barbara Eppich, OSU, Joann Flanigan, Diane Guilian, JoAn Huff, Virginia Huffine, Toni' Intravaia, Mary R. Johnson, Karen Josephson, Carla Kramer, Vickie Rice-Parker, Sally Rothenburger, Sally Tripp, Kay Troxell, Lisa Tuttle, Sybille Volz, Mary Jane Wolbers, Chuck Yopst, Annie Zahradnik. A quorum was established.

Announcements: Future executive board meetings will be held at Ann Blessin's home at 10:00 a.m. The tentative dates are October 8, 1994, February 11, 1995, April 8, 1995.

REPORTS FROM OFFICERS AND DIRECTORS

Recording Secretary: Annie Zahradnik, pro tem. The minutes from last year's executive board meeting held on July 25, 1993 in Berkeley, CA were read by Mary Jane Wolbers. The minutes were accepted with corrections. M/Mary Jane Wolbers, S/Chuck Yopst. Passed.

Treasurer: Carolyn Lutito. Total assets as of July 3, 1994 are \$21,125.33. The total amount in the checking and savings account is \$9,825.33. The total amount in investments which include the life membership and endowments is \$11,300.00.

President: Ann Blessin. The recording secretary, Jeannine Carbonaro Conway and vice-president, Paul Fiorina have resigned. The positions have not been filled to date.

A Bylaw Committee is being activated. Mary Jane Wolbers will chair. Toni' Intravaia accepted a position on the committee. Sybille Volz' position will be confirmed.

A job description for the directors-at-large is being developed by Mary Jane Wolbers and Joann Flanigan. A third member of this committee will be appointed.

Group membership is up for discussion. The decision to eliminate this membership category reached at the board meeting of April 16, 1994 was invalid due to lack of a quorum.

Membership Director: Carla Kramer. Since the April 16, 1994 board meeting, we have 28 new members, 5 drop-renews and 1 reinstated. As of July 1, 1994, we have 600 members. This count is about 40 below normal for this time of year. Of the 444 renewals sent out in March, 273 have renewed, 171 have not renewed.

Corresponding Secretary: Annie Zahradnik. All correspondence is up to date.

Regions and Chapters: JoAn Huff. All regional directors and chapter representatives received mailings in September and in January, giving activity and Board action up-dates, and in May

with instructions for filing annual reports and other news.

An up-date on all the activities for the regions and chapters was given. The most noted was the reorganization of the Northern California Chapter with officers elected, newsletter started and activities promoted. The major suggestion noted was the need to have an inexpensive but impressive item symbolizing the SDG to give away at workshops and Festival such as a note pad, pen, key chain.

JoAn listed a number of concerns and suggestions from Regional Directors and Chapter Representatives. She suggested more assistance through the *Journal* with news/ideas of what others are doing. Getting the pamphlets project off the ground will be a positive step. She closed her report with a statement of appreciation for all the work the officers, Board and representatives do for the Guild.

Journal Editor: Toni' Intravaia. The theme for the Fall *Journal* will be "Reaching Sacred Time Through Dance." She needs more ideas for the "Let's Dance" section of the *Journal*. After researching ways to lower the costs of the *Journal*, Toni' will continue with Stoub printing. "And We Have Danced Vol. II" by Toni' Intravaia has been published. The cost is \$15.00 plus \$3.00 postage/handling. Copies can be purchased directly from Toni'.

Publicity: Paula Nettleton. Paula is working on a letter soliciting contributions to our Memorial Endowment Fund.

She is working on getting SDG information to seminaries and convents and other religious organizations.

Archivist: Mary R. Johnson. She is current on the materials for the Archives and they are almost ready for the Peterborough Historical Society, NH. Mary asked that the Board approve the Historical Society as the official repository for archive materials. The committee has pictures of unidentified members. Help would be appreciated in documentation.

Other Committee Reports:

Nominating Committee: Joann Flanigan. Letters were sent to Regional Directors in March about continuing their positions. Letters asking Directors-at-Large to assist with interviews of nominees were mailed in late March.

The three new Directors-at-Large: Barbara Tener, California; Stephanie LeBlanc Gesell, Hawaii; and Barrie Gibby, South Carolina were chosen for their geographical locations as well as their ability to serve the Guild.

During May, 586 ballots were mailed to the membership, along with 260 second renewal notices. Members were also given the option of

renewing with the ballot.

Where membership is sparse and/or where there is no Regional Director available, Joann recommends that the nearest Director-at-Large be asked to welcome new members.

Bibliographies: Kay Troxell. The bibliography was re-printed. The date (1991) was removed and 2nd printing was added. 600 copies were printed. Kay has started a resource file for the next update of the Bibliography, and requests information be sent to her for the new edition.

Festival Report '94: Ted Webster. The festival committee included Robert VerEecke, S.J., Sr. Pat Curran, Mary Jane Wolbers, Joan Sparrow, Sybille Volz, Shirley Blancke, Eva Herndon, Jary Yoos, Ruth Leiberherr and co-directors, Kathleen Henry and Ted Webster.

The committee chose to have a large and diverse faculty allowing participants a wide choice of sessions.

Due to problems at Endicott College (construction), Regis College was chosen as site for the physical spaces and compact campus that is closer to Boston.

To date, 132 participants have registered; there are 15 part-time faculty, 20 or more people paying day-by-day tuition may bring the attendance up to 160.

A budget was submitted. Anticipated income: \$22,100. Anticipated Expenses: \$21,399.07.

By-Laws: Mary Jane Wolbers, Parliamentarian. So far this year, this has been a committee of one; the appointment of 2 members to serve with the Parliamentarian has been requested. "Interim policies" and any other changes will be presented for membership vote at the annual meeting in 1995.

Task Force: The committee work has been completed and a noteworthy report filed by Jeannine Bunyan, Chair. Past President Pamela Bittner Gwozdz had asked for all Board members to send recommendations based on the report.

Scholarship: Again in 1994, no money was available for Festival scholarships because the Memorial Endowment Fund is low and interest rates have dropped. Some Chapters had grant money to assist their members.

Bookkeeper: Sharon Miller. Sharon reported that putting the Memorial Endowment Fund and life memberships in mutual funds has not jeopardized non-profit status.

Report on Affiliates: Mary Jane sent publicity information which included a cover letter, Festival brochures and SDG brochures to the following: *Dance Magazine*, American Dance Guild and National Dance Association. She also paid for an advertisement for the SDG to appear in the American Dance Guild annual Conference pro-

gram.

Festival '95: Lisa Tuttle. The SDG Festival '95 will be in Hawaii, with the theme "Ka Mahala Pohuehue" ("the unfolding/blossoming morning glory"). The focus will be on many of Hawaii's sacred traditions, as well as those of other Pacific cultures. A preliminary flier will be distributed at Festival '94.

NEW BUSINESS

A. Sally Tripp - International Regional Director. Because the overseas membership is small (6-7 members), they feel somewhat isolated. She questioned how the Board perceived overseas membership and served it, as well as the rational for overseas dues. First class mailing of the *Journal* was mentioned as a factor.

It was moved to recommend a reduction in overseas dues as a gesture of good will and appreciation to these members with an annual fee of \$31.00 for all non-U.S. members to be effective immediately. M/Carla Kramer. S/Chuck Yopst. Passed.

B. It was moved to erase Schuyler Institute from our list of reciprocal affiliations. It is apparent that this organization is no longer functioning. M/Kay Troxell. S/Joann Flanigan. Passed.

C. It was moved that Archives be placed in Peterborough Historical Society Museum in Peterborough, N H. M/Toni' Intravaia. S/Kay Troxell. Passed.

D. It was moved that the Guild reimburse Mary Jane Wolbers for expenses accrued representing the Guild at collegial associations. M/Kay Troxell. S/Carla Kramer. Passed.

E. It was moved that Forrest Coggins' proposal concerning Festival evaluation be returned for revisions with attached suggestions from the Board. M/Mary Jane Wolbers. S/Chuck Yopst. Passed.

F. Diane Gulian gave her report on the pamphlet project. She had available a couple of mock copies for the Board to evaluate. The cost would be \$.16 per pamphlet on special colored paper which is difficult to duplicate, and the mailing cost would be \$.29. The major concern Diane presented to the Board was protection of contributor's copyright for information to be used in the pamphlet.

Mary Jane Wolbers stated that "Helps and Guidelines" pamphlets have been made available by the Guild since 1960 and that these materials should be evaluated for possible inclusion in the current project.

The pamphlet would be available in large print on request. Diane is to write an article for the *Journal* to explain the pamphlets and solicit information for the pamphlets. The corresponding secretary would handle the sales, possibly with the help of the Directors-at-Large and ex-Presidents.

A consensus was reached that the pamphlet project would run as a pilot project for 1 year to determine cost and response under Diane Gulian's direction. A consensus was reached that Regional Directors, Chapter representatives and other Board members would receive cover letters and sample pamphlets to promote in their area.

It was moved that SDG alert its members to the necessity of giving the creators credit for choreography and/or printed material used in their work. M/Joann Flanigan. S/Toni' Intravaia. Passed.

It was moved that the Guild implement the policy on giving credit for choreography and/or print-

ed material created by others through announcements at Festival and in the *Journal*. M/Toni' Intravaia. S/Mary Jane Wolbers. Passed.

G. Discussion concerning group membership. The problems revolve around finances such as rebates given to Chapters based on size of groups, the number of members in a group that can count for the rebate, the number of members who can register, the number who can vote, the number who can attend Festival at member rates, etc. The status quo has been 2 ballots, 2 *Journals* and 3 attending Festival.

It was moved that group membership remain an option for SDG members and that a policy be established giving group membership the following benefits: 2 copies of all mailings, 2 members of the group to attend SDG sponsored workshops and Festivals at member rates, the group to have a count of 2 individuals towards Chapter status, the group to have 2 votes and the group to count 2 people in determining chapter rebate or regional reimbursement. M/Carla Kramer. S/Joann Flanigan. Passed.

H. It was moved that the financial reimbursement be established to give Regional Directors a \$1.00 per member reimbursement in regions where there are 5 or more members. This will only continue if both parts of the annual report are received by July 30. M/Toni' Intravaia. S/Virginia Huffine. Passed.

It was moved to adjourn 1:10 p.m. M/Joann Flanigan. S/Toni' Intravaia. Passed.

Respectfully Submitted,
Annie Zahradnik, Recording Secretary, Pro Tem.

Meeting of the Annual Membership of the Sacred Dance Guild, Regis College, Weston, MA, July 7, 1994

The meeting was called to order by Ann Blessin at 7:40 p.m. A quorum was established.

Ann opened the meeting with a warm welcome to all participants. She thanked the fine Festival committee for all their work. She asked the participants to call out their state or country. Much diversity was noted.

Ann introduced Kathleen Henry, festival co-chair person, who introduced Mary Jane Wolbers, a past president. Mary Jane introduced Matteo, the Guild's 1994 honoree who was presented with a certificate of appreciation from the Guild.

Annie Zahradnik read the minutes from the Annual Meeting held in Berkeley, Ca on July 25, 1993. The minutes were approved as read. M/Kathleen Henry. S/Barrie Gibby. Passed.

Ballots were passed out to those who had not already voted. Joann Flanigan made the following corrections: The representative for North and South Dakota is Jerilyn Ommen and for New Jersey is Colley Ballou. The following ineligible nominees were removed from the ballot: Missouri, Suzanne Bushey; Utah, Laura Logsdon; Connecticut and Rhode Island, Karen Josephson.

Sally Tripp, Barbara Tener and Joann Flanigan counted the ballots: 178-yes, 0-no and 0-abstain. The President declared the election of nominees as revised on the ballot.

Reports from Officers and Directors:

Treasurer: Barbara Eppich, OSU (immediate past Treasurer) presented the report in the absence of the Treasurer (and in her usual inimitable and humorous style!).

"We look like we have a lot of money, but we don't." Total assets as of July 3, 1994 are

\$21,125.33. The total amount in the checking and savings account is \$9,825.33. The total amount in investments which include life membership and the Memorial Endowments are \$11,300.00.

Festival '95:

Lisa Tuttle and Tokiko Hiyama. They presented ongoing plans for the Festival to be held in Hawaii next year. The theme will be "Ka Mahala Pohuehue" ("The unfolding/blossoming morning glory"). The emphasis will be a multi-cultural theme. Ann Blessin proposed a raffle with a travel agent to provide the winner 1 round trip ticket. A silent auction was also recommended by Ruby Wiles to be held during the current Festival. Anyone who wanted to donate items were encouraged to do so. The money raised by these projects would be placed in the Memorial Endowment.

Resource Director: Kathryn Mihelick. SDG bibliographies are on sale at the bookstore for Guild members at the price of \$5.00. For all others the price is \$10.00 plus \$1.50 for handling and postage.

Journal Editor: Toni' Intravaia. Toni', editor since 1972, spoke about the history of the *Journal*. She encouraged members to write articles. She told us her book "And We Have Danced Vol. II" is out. This is the sequel to "And We Have Danced", the history of the Guild's first 20 years.

Membership Director: Carla Kramer. The membership is 600 strong. The following motion was brought to the floor. It was moved to accept the Board's recommendation to reduce the dues for all non-U.S. members to \$31.00 per year effective immediately as a gesture of good will and appreciation. M/Mary Jane Wolbers. S/Kathleen Henry. Passed.

Announcements: Ann asked Board members to stand and be acknowledged.

Ann asked that Toni' Intravaia, Mary R. Johnson, and Mary Jane Wolbers be recognized for their work in the Guild. Each was given a flower bouquet as a thank you from the Guild.

Vivian Nicholl expressed her gratitude to the Guild and thanked all for their condolences and support over the past year which has been very difficult for her and her family. She appreciated all the support she received through phone calls, contributions and letters.

It was moved to adjourn the meeting at 8:20 p.m. M/Joann Flanigan. S/Toni' Intravaia. Passed.

Respectfully Submitted,
Annie Zahradnik, Recording Secretary, Pro Tem

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

Calendar

September 24, 1994 - Workshop including Sacred Dance led by Sylvia Bryant, St. Paul's United Methodist Church, Manchester, N.H. Contact: Rev. Elsie M. Keefe, 44 Heather Lane, Concord, N.H. 03301.

September 24, 1994 - Fresno Fall Sacred Dance Festival, University Religious Center, Fresno, California. Contact: Dan Johnson, Phone 209-434-0855.

September 30 - October 1, 1994 - "Expressions of the Spirit", a festival of religion and the arts, Mercy Center at Madison, Madison, CT. Contact: Karen Josephson, The Foundation for Religion and the Arts, 305 Townsend Avenue, New Haven, Ct 06512.

October 15-16, 1994 - Dance Makers', Mobile, Alabama. Contact: Marjorie Perry, 310 Sweetbrier Road, Greenville, SC 29615.

October 20-23, 1994 - "Focus on Dance Education: Dance Education for Classroom Teachers, Physical Educators and Dance Specialists," Michigan State University. Contact: Lynnette Young Overby, Dept of PE & Exercise Sports, 131 I.M. Sports Circle, Michigan State University, East Lansing, MI 48824.

October 20-23, 1994 - American Dance Therapy Association Conference, Minneapolis, MN. Contact: ADTA, 2000 Century Plaza, Suite 108, Columbia, MD 21044-3263.

October 21-22, 1994 - Week-end workshop/retreat "Walking In His Footsteps,"

led by Kathryn Mihelick and Andrea Tecza of the Leaven Dance Company, Christian Life Center, Cleveland, OH. Contact: Pat Kassay, Christian Life Center, 18485 Lakeshore Blvd., Cleveland, OH 44119.

October 22-24, 1994 - National Conference of the Laban/Bartenieff Institute of Movement Studies, "Weaving Our Ways: Perceiving, Knowing and Telling," Minneapolis, MN. Contact: Susan Bauer, 1232 E. Woodley, Northfield, MN 55057-2956.

October 23, 1994 - Evening Concert, Leaven Dance Company, First Congregational Church, Twinsburg, OH. Contact: Rev. Greg Russell, First Congregational Church, 9050 Church Street, Twinsburg, OH 44087.

October 26-29, 1994 - Art Education in Canada, "The Community: A Place for the Arts in Education" Regina, Saskatchewan, Canada. Contact: Rita L. Irwin, The University of British Columbia, 2125 Main Mall, Vancouver, BC, Canada V6T 1Z4.

October 29, 1994 - "A Time to Dance," Workshop, Leaven Dance Company, First Presbyterian Church, Lakewood, OH. Contact: Liz Butler, 5643 Park Ridge Drive, N. Olmsted, OH 44070.

November 3-6, 1994 - Congress on Research in Dance Annual Conference, Texas Woman's University. Contact: Dr. Penelope Hanstein, Texas Women's University, Programs in Dance, P.O. Box 23747, Denton, TX TEL (817) 898-2085.

November 4-5, 1994 - "Move Over... To The Lord," Workshop led by Kathryn Mihelich, Leaven Dance Company, St. Joseph Christian Life Center, Cleveland, Oh. Contact: Pat Kassay, Christian Life Center, 18485 Lakeshore Boulevard, Cleveland, OH 44119.

January 17-20, 1995 - "Dance and Art of Peacemaking," Carla DeSola January Workshop, Pacific School of Religion, Berkeley, Ca. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.

February 4-5, 1995 - New York City Dance Alliance Convention Season, Chicago, IL. Contact: New York City Dance Alliance, P.O. Box 952, New York, New York 10024 for complete listing and information.

March 9-12, 1995 - "Meeting of the Americas for Dance", World Dance Alliance General Assembly of Western Hemisphere Nations, Mexico City, Mexico. Contact: Genevieve Oswald, c/o Dance Magazine, 33 W. 60th St., New York, NY 10023.

July 10-14, 1995 - Sacred Dance Week at Pacific School of Religion, with Carla DeSola, Cynthia Winton-Henry, Doug Adams, and many others. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 17-21, 1995 - "Dance and the Art of Peacemaking" with Carla DeSola at Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 17-21, 1995 - "Bringing Biblical Humor to Life" workshop including all the arts with Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 24-28, 1995 - "Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter at Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.

July 31 - August 4, 1995 - "International Visual Arts Conference" with major artists, museum leaders, and scholars presenting panels, exhibitions and other presentations on visual arts and their use in worship, Pacific School of Religion, including Carla DeSola and Omega West in performance. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 9-16, 1995 - Sacred Dance Guild Festival '95, Hawaii, "Ka Mohala Pohuehue". Contact: Lisa Tuttle, 1629 Wilder Ave. #604, Honolulu, Hawaii 96822.

Executive Board Meetings

Fall Board Meeting: Saturday, October 8, 1994, 10:00 a.m., Ann Blessin's home, Denver, Colorado.

Winter Board Meeting: Saturday, February 11, 1995, 10:00 a.m., Ann Blessin's home, Denver, Colorado.

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